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177 (S. *candil*), the candle, and the alcohol tin (S. *bote*) in
354 which water is carried and stored. Two of these tins
415 are yoked together and swung over the shoulder. In
482 this device (S. *aguantador*), of course European in
562 character, water is hauled by the men. A woman carries only a single tin.

778 A domestic shrine is found in most houses. This may
352 be no more than a printed or painted picture of a saint, but more commonly it is a carved and painted wooden figure, usually a Virgin or a Christ. This may be only a few inches high, or as much as six feet. Most are from early Colonial times. In front of this figure
782 an incense burner (S. *sahumeria;* N. *popochcomitl*) is
778 placed. This is of black glazed pottery. In it copal
352 gum is burned. Flowers are also placed before the figure, in bottles or vases, and pictures of other saints are hung near the image. This shrine is the center of domestic worship and ritual. Candles are burned before it on feast days; here the infant Christ is "put to bed" on Christmas Eve and taken up on Candlemas; before this image are placed gifts brought on birth-
527 days or those brought by a boy's parents during the
584 negotiations leading to a marriage with a daughter of the house.

353 Any property not in use is kept on plain wooden shelves or in covered wooden chests. Extra clothing is hung on nails. Walls are frequently decorated with pictures cut from newspapers, with sentimental picture postcards, and with little clay toys and ornamental dishes brought from other villages.

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be expended on the *fiesta* to maintain the *barrio* prestige. The organizations which support the carnival, a secular *fiesta*, are creations of three of these *barrios*. These three *comparsas* (groups of men organizing masked "leaping") strive each to make a better show, offer a larger orchestra than do the others, and as a consequence disputes not infrequently arise.[1]

It is not too much to say that the members of a *barrio* tend to think and act alike. In very large measure this is because of the unifying and centralizing influence of the chapel and its *santo*, with the attendant co-operative work and play. A group of men of the *barrio* together prepare the *milpa* of the *santo* for sowing, together hoe the growing maize, together gather the harvest. A group of women of the *barrio* together prepare the food for the men so employed in the fields. In the former cases the work is done under the direction of the steward (*mayordomo*) of the *santo*. His wife, or the principal woman of his household, organizes the cooking of *tortillas*, beans, and meat.

In some instances there are economic factors which enforce this collective sentiment. Thus, what charcoal is burned in Tepoztlán is nearly all burned in San Pedro, and, to a less extent, in Los Reyes. The members of these *barrios*, in cutting, hauling, and burning

[1] During the year of the writer's stay trouble between Santo Domingo and San Miguel was only averted by an arrangement that the two *comparsas* were to "leap" on different days. As has been pointed out, the competitive spirit does not prevent *mayordomos* of *barrios* and villages from co-operating for important *fiestas*.

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512 and spices, as well as candles, alcohol, and kerosene,
[443] are rarely bought in quantities; the supply is replen-
[438] ished almost every day. The storekeepers make up little screws of salt and of sugar, to meet the customary demand of purchases worth one or a few *centavos*. Coming to the stores, and especially to the bi-weekly
[521] market, the women from all parts of the village meet
[437] to enjoy gossip and the satisfying ritual of bargaining
[462] for a price. This is a social opportunity confined to the women; a man may make an occasional personal purchase, but never buy the household supplies.

512 Between the short rhythm of the day and the long
805 rhythm of the year falls the intermediate cycle of the
443 week. Although in places a subdivision of the lunation, this period is everywhere more artificial than the
177 others. In Tepoztlán the week has resulted from an adjustment of the Aztec market days to the European calendar, and from the introduction of the Christian Sabbath. Each of the eighteen Aztec "months" of twenty days was divided into quarters; on every fifth day adult men were required to attend the market (*tianquiztli*). These market days were also celebrated
[527] by games and festivals; they were a sort of compulsory holiday. Such regulations merely placed a legal sanction on a system of exchange of goods among the Aztec communities which had grown up to bind hundreds of Indian *pueblos* into economic interdependence.

512 No doubt the system of alternating market days in
805 the valleys of northern Morelos preserves substantial-
443

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succession of wet and dry seasons.[1] In March, after four months without rain, the fields are burned; the pastures are sere. There has been no work to do in the fields. The dust and the drought, and the inactivity, impose a mood of depression upon the people, which culminates in the taboos of Holy Week. In spring, with the first rains, the hills are suddenly clothed with green and the air is soft and wet. As the face of the town changes, so are men's countenances reanimated. Work begins in the *milpas;* the fruit trees commence to bear again; life is on the rise.

This year-long cadence is broken into minor periods by the occurrence of the many festivals. Benefiting by two traditions characterized by many calendric festivals—the elaborate ceremonial calendar of the Indians and the many saints' days of South European Catholicism—the Mexican folk enjoy a great number of festivals which are in part worship but in greater part play. On probably one-third of all the days of the year somewhere in the valley of Tepoztlán there is going on traditional calendric ritual, although on many of these days it may be no more than the playing of the *chirimía* on the roof of some chapel.

Certain of these festivals, now of course entirely determined by the dates of the Christian calendar, are the most important events of the year to the average Tepoztecan. In the anticipation of and preparation

[1] An attempt is made in the following chapter to give an account of this annual cycle, at once astronomical, economic, and ritual, as well as a matter of public mood.

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for these *fiestas*, and in the realization of the anticipated day, the people experience that tension and release, that holding-on and then letting-go, which seems to be everywhere a need of human nature. For many weeks in advance of the carnival it is a chief subject of discussion, and long and elaborate plans are made for it. In the case of the religious festivals, the collection of the necessary money, the building of the fireworks tower, the training of the dancers, the making of the wax candles and the wax-flower decorations, the preparation of the festal dishes—all build up the tension which is to have such pleasurable release.

A distinction is sometimes made between ceremonial occasions which are characterized by restrictions on ordinary conduct and those which are characterized by unusual and pleasurable relaxations from usual restrictions: days of Saturnalia and days of taboo, holidays and holy days. In both cases satisfaction appears to be realized from the alternation of tension and release of tension. From this point of view it may perhaps be said that the calendric festivals of Tepoztlán are, with two exceptions, of the Saturnalia type. In the case of all the festivals celebrating *santos*, the day is on the whole one of pleasure, of wearing good clothes and eating good food, of dancing or watching religious dancing, of drink and of song; and this is even more obvious in the cases of the two most important secular *fiestas*—the carnival and the *Altepe-ilhuitl*. The important taboo days are those im-

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ported by the Spanish priests;[2] the last three days of Lent, when work is not done, water and wood are not hauled. (Here, as elsewhere, the taboos of the Lenten period are broken ceremonially by a lesser carnival, by getting drunk, and—historically characteristic—by eating meat *tamales*.) The vigils observed during the nights of All Saints' and All the Dead (October 31 and November 1) are also occasions of repression, of taboo, rather than of license. The nights are spent in praying, in calling aloud the names of the departed, in waiting, in apprehension of the nearness of the dead—in a repression of the impulses of play.[2] These are uncanny hours, like the last hours of Lent; and uncanniness is the very antithesis of Saturnalia.

All the other days of special observation are days of relaxation, and even the most important commemorative occasions of the church are, in large measure, play. Although the Tepoztecans customarily refer to their holidays in two categories—sacred and secular *fiestas*—the distinction they make is one between those holidays which celebrate a *santo* and those which do not. A great part of the *santo fiestas* is merely fun, and in the widest sense one of the two principal secular *fiestas* has a religious element. The carnival, on the

[1] The Aztecs had taboo days in their *nemontemi*, the five days that rounded out the calendrical year.

[2] It may be observed that among the lower middle class in Mexican cities—and elsewhere—the Day of the Dead is celebrated by taking food and drink to the graveyards and there enjoying a picnic. The final stage in this secularization and "saturnalization" of this ancient taboo day is to be found in modern Hallowe'en—a children's carnival.

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other hand, is the most clearly secular *fiesta*. This is because it is organized around no symbol of group sentiment. There is practically no commemorative element. Once perhaps there was. The *Huehuenches*, the masked figures that leap for hours in the *plaza* and constitute the traditional conduct appropriate for the occasion, had a meaning,[1] but today they do not. It is done "for pleasure," and the behavior found pleasurable is of the simplest kind—merely an endless leaping up and down to a single strain of traditional music. It is suggestive of the tendency of holy days to become holidays that it is *los correctos* who manage the carnival, while the more primitive *tontos* have the largest share in the *fiestas* of the *santos*.

The *Altepe-ilhuitl*[2]—the "day of the pueblo"—is another *fiesta* in which, to the folk, the church is not concerned.[3] It is much like the carnival; there is the same eating and drinking and buying and selling in the *plaza*. But the ancient ritual still observed revives a symbol of the group and recalls, in a degenerate form, the ancient glory of the village. A man assuming the rôle of the semi-mythical leader of the Tepoztecos, defies the forces of the enemy *pueblos*,[4] and defends the ancient citadel against attack. This *fiesta* is, indeed, the most truly patriotic holiday of Tepoztlán,

[1] See p. 104.

[2] See the description in the next chapter, p. 116.

[3] Although the ancient pagan festival has been incorporated with a Catholic holy day.

[4] These are Cuernavaca, Yautepec, Tlayacapan, Huaxtepec, and Tlalmanalco. Is Tlalmanalco extinct? It does not appear on the map.

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celebrated far more than any of those in the calendar of urbanized Mexico. It is the Independence Day of Tepoztlán, the Independence Day of our own history at a stage when the Declaration of Independence was still read before the fireworks.

It is, probably, an old occasion once truly religious, now in the process of secularization. The *fiestas* of the *santos* redefine symbols which are still clearly distinct gods. But the general state of holidays in Tepoztlán suggests something intermediate between the condition in a primitive tribe and that in modern city life. The holidays of Tepoztlán are still individual, unique, each with its special ritual. For the *fiesta* of Los Reyes the *castillo* must be made in a certain shape; for the *fiesta* of Ixcatepec it is traditional for certain dances to be done. The mere cookery of the festal occasions is still differentiated and assumes a sacred character. On Palm Sunday one eats *revoltijo;* on Easter Sunday one eats meat *tamales;* on the Day of the Dead several special dishes are prepared; on the days which celebrate *santos*, and on no others, one eats *mole verde.*

As urbanization progresses, it may be ventured, festal cookery becomes less specialized; ice-cream becomes—ice-cream. The holidays lose their special rituals; they tend to become all alike in what is done and in the meaning they come to have—a generalized Saturnalia without special symbolism. They become commercialized; they are consciously reformed. To this end the holidays of Tepoztlán have not yet ar-

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527 rived. But just to the extent to which the people take
*796 account of the coming of city visitors to the carnival,
369 to the *Altepe-ilhuitl*, and modify the celebration in
177 terms of the pocket-books and attitudes of the visitors, to that extent the change is promoted.

On the other hand, the Tepoztecan holidays are no longer like those of a primitive tribe. Under the impact of the Conquest and the substitution of a strange hagiology, the ancient formal religious organization disappeared. Therefore the philosophy of the priests, the specialized explanatory myths which accompanied the rituals, the whole elaborate rationalizing paraphernalia, is gone. What survives is not a ritual system in its exuberant period, but a flattened, generalized system of ceremonial which year by year is slowly becoming more generalized and more secular under the influence of modern city ways.

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These are the *Chinelos* who leap at the carnival. Only a few of them leap on this day, but it is customary for some of them to do so on the last day of the *fiesta* of San Sebastian. This event is known as *tlatlalnamiquiliztli* (recollection—of the performance of the obligation to leap). There is no organization of *Chinelos* in San Sebastian, but St. Sebastian is thought of as the recorder of the fulfilment of the obligation to leap. By leaping on his day its performance the previous year is recognized. But to the people today's leaping not only recalls last year's carnival, but gives them a foretaste of the leaping, on a larger scale, soon to be enjoyed at the carnival next month.

Wednesday, January 27 (about).—A great burst of rockets and the playing of the *chirimía* announce the end of the eight-day *fiesta* of San Sebastian.

February 2: La Candelaria (Candlemas).—On this day the little doll (the Christ child), put to bed at many a domestic altar on Christmas Eve, is taken up and dressed. This ceremony is the same as is performed with a real baby forty days after its birth, when it is first taken to hear mass. Today is the *sacamisa (tlatlatiyopanquiztia)* of the child God (*el niño Dios; teopiltzintli*). The master of the house where the doll lies in its *crèche* gives a party. He invites his friends, and asks some man to act as godfather to the *niño Dios*, and some woman to act as godmother. The godmother makes clothes for the little image; these may be of silk and embroidered, and quite elaborate. On the day of the *fiesta* at dinner time (about two in

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the afternoon) she brings the clothes. Candles are lit before the *crèche* and burning copal is set before it. The godfather brings rockets, and often a bottle of wine. The rockets are discharged outside the house while the godmother dresses the image. Everyone is given a drink of wine. The image is placed on a tray and passed around for everyone to kiss. Then follows the dinner traditional for birthdays and *sacamisas:* rice, *mole poblano*, and beans.

February 5.—Today is the anniversary of the signing of the constitution. But this is a national patriotic *fiesta* and of little importance in Tepoztlán. The schoolmaster discharges his obligation toward the school children by parading them with flags and perhaps making to them a patriotic speech. There may be music by some orchestra from the valley in the kiosk in the *plaza*. But most people in Tepoztlán have no notion of what day it is, and observe it not at all.

The dry season is now well advanced. The foliage has lost much of its brilliance, and the silk-cotton trees have shed all their leaves. The paths and streets are thick with dust now, and the pigs gather around the public washing stones where puddles of water may still be found. Occasionally great winds enter the valley and rage around the high-walled basin, clouding the contours of the hills and pulling tiles from off roofs. Then people stay in their houses and shut the doors to protect themselves from the dust.

There is nothing to be done in the *milpas*. The coffee is all picked and dried. There are some who

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will buy up their neighbor's coffee and carry it to Cuernavaca for resale. Many men, having no other work and no savings, have gone to the sugar *haciendas* at Oacalco to work there as day laborers.[1] They do not take their women with them. Sometimes a woman cooks for them all in the camp at the *hacienda*. Sometimes they come back twice a week to Tepoztlán to fetch food prepared for them by their wives. Then twice a week the women spend hours by day and by night grinding on the *metate* to make them enough *tortillas* and *itacates* and *gorditas* to last them three days at Oacalco.

The entire village has its attention directed toward the coming carnival—the most important secular *fiesta* of the valley. Almost everyone in Tepoztlán has some share in it, while those who come to Tepoztlán from other villages come only as guests to enjoy the hospitality of Tepoztlán. The carnival is the supreme co-operative effort of the town. In February the men of San Miguel, La Santísima,[2] and Santo Domingo are organizing the *comparsas* for the masked dancers. Musicians must be hired from larger towns, and the cost of their hire is now apportioned among the members of the *comparsas*. These members, who will leap as *Chinelos* during the carnival, are busy sewing glass beads and mirrors on the huge, laterally flattened *sombreros* which they will wear. Their wives and mothers

[1] This exodus began the second half of December.

[2] The *comparsa* of La Santísima was first organized about three years ago; the other two groups are ancient.

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527 535 are sewing them new gowns, or refurbishing the old ones. The members of that family, whose traditional [532] task it is to make the masks worn by the *Chinelos*, are busy cleaning and curling horsehair and fastening it to the wire frames.

527 443 438 439 Many who will not leap as *Chinelos* are preparing to sell homemade cakes in booths. Others are arranging to bring some pulque down from the plateau, some to go to Cuernavaca for ice to make flavored ices, some to cook *pozole* in great *ollas* in the *plaza*. Some are buying combs and beads and handkerchiefs in Mexico City to sell at the carnival. The carnival is the supreme economic effort of Tepoztlán; it is an opportunity to make money and to spend it.

527 *February 28, March 1 and 2 (about)*.—The carnival is celebrated during the two week-ends preceding Lent. There are six days of carnival: Saturday, Sunday, and Monday of the first week-end, and the corresponding three days a week later (the *octava*). During these days there are covered booths on two sides [265] [541] of the *plaza* with benches and tables where ices and bottled drinks are sold. In the morning there are cockfights in the *plaza*.

527 535 At just three o'clock in the afternoon a gunpowder mortar is discharged at the house of the president of the *comparsa* where the *Chinelos* are gathered. At this [533] signal the band, which each *comparsa* has hired, begins to play the "leaping" music (the drum accenting very markedly the first of each triplet).

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CHINELOS LEAPING

[facing page 110]

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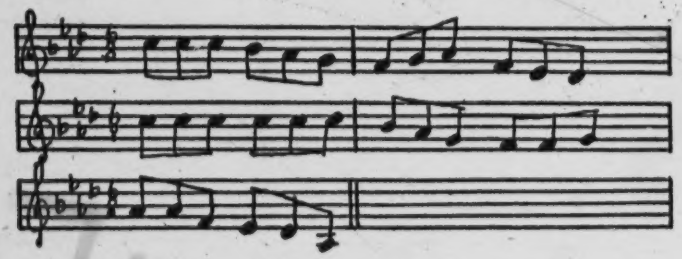
The *Chinelos*[1] leap down to the *plaza*. They leap around and around the *plaza*, occasionally emitting loud whoops. They wear long gowns of satin, blue or pink or yellow, with a square cape hanging from the shoulder. The color and the design of the embroidery vary, but each dancer wears the same long gown with a cape, the same staring mask with recurved black beard of horsehair, the same huge *sombrero*, beaded

and surmounted with an ostrich plume. Each wears gloves and carries a handkerchief filled with confetti.

Hour after hour the leaping continues. The bands take turns playing. At intervals dance music is played and the *Chinelos* dance together in couples. Hundreds of people sit or stand on the edges of the *plaza*, watching the spectacle. When dark comes, the gasoline lamps are lit and each vendor of cakes and drinks along the *plaza* lights a candle. The *Chinelos*, in many cases fortified with alcohol, continue to leap around and around the *plaza*. Men too poor to belong to *com-*

[1] This word is probably from *Chino*, "Chinese", "foreign." When used in speaking Nahuatl it is Mexicanized as *Zinelohque*. The word *Huehuenches* is also used—from the Nahuatl *Huehuetzitzin*, "the old ones" (said with respect). It is said by some in Tepoztlán that the *Chinelos* represent the Pharisees "who denied Christ."

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[292] *parsas*, men from the upper *barrios*, mask themselves in any rags they can obtain, and follow after the *Chinelos*, leaping too.

Later each night a dance is held in the schoolroom, and those men who know how dance with women friends and relatives from Cuernavaca or Mexico City.

March 7, 8, and 9 (about).—These three days form the *octava* of the carnival. They furnish three more afternoons of leaping, of band music, of ices and lemonades and *pozole*. The interest of the passive observers never flags, and each day at three o'clock the *Chinelos* begin again to whoop and leap down to the *plaza*.

March 14, 15, and 16 (about).—The following week-end the carnival is celebrated in Yautepec. Many [648] from Tepoztlán attend, including the *Chinelos* who still have appetite for more hours of *brincando* in their heavy satin garments.

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*[796] An ebb of interest and energy follows the carnival. The *fiesta* has drained money and strength. Before lie the quite different moods of Holy Week. The dry season is far advanced; dust is thick on the roads; the yards are burned yellow and stiff; the upper pastures on the slopes of the hills glow with low flame and heavy orange smoke night after night where the dry grass has been fired. People keep to themselves, wrapped by a mood of depression and discouragement.

[241] The agricultural cycle has reached its nadir. It is still too early to prepare the *milpas*. A few who have

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ambition to reduce unbroken ground begin now to clear the brush and weeds from *claculoles*.[1] During this otherwise-idle season men repair houses, walls, roads, fountains. Everywhere around the village householders are carrying stones to replace those fallen from broken walls, or are putting new tiles on roofs. Groups of men, working co-operatively, rebuild broken washing stones, relay stones in the streets, or build new water tanks on street corners.

During this period fairs are held in some of the larger villages in Morelos, and these draw some from Tepoztlán who make the journey usually on foot, occasionally in part by train. The dates of the fairs are given according to the number of Fridays preceding Holy Week. Thus, "the first Friday" is the fair of Chalma and also that of Xiutepec; "the second Friday," that of Tepalzingo. Then follow the fairs of Tlayacapan and Mazatepec. Some men make the rounds of all these fairs.

Palm Sunday, El Domingo de Ramos.—On this day people bring palm, laurel, and cedar to the church to be blessed.

Holy Tuesday,[2] *Martes Santo.*—Men assist the *mayordomos* to decorate the church, to dress the images, and to prepare the candles for Holy Week. A table is laid in the yard of the Templo Mayor, and in

[1] *Tlacololli:* pieces of unbroken land on mountain slopes first reduced to tillage by clearing. They are allotted out of the communal *ejidos*.

[2] Frances Toor (*Mexican Folkways*) says Thursday, but this is probably an error. The old custom was to build a prison for Christ, she says, and imprison the image all night.

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August 4.—The *fiesta* of the village of Santo Domingo takes place on this date. *Los Moros* dance before their own *santo.*

August 5.—The *chirimía* plays on the chapel of Santa Cruz.

August 6.—The *chirimía* continues to play in Santa Cruz; it is the *fiesta* of San Salvador, the patron saint of the *barrio.*

September 8 (*about*).—Today is *Altepe-ilhuitl* ("*fiesta* of the *pueblo*"), commemorative of El Tepozteco, the legendary eponymous king of the Tepoztecos in the days before the Conquest. Men enact the successful defense of the temple on the cliff against the seven attacking towns of the valley. In the late afternoon a tall wooden tower is built in the *plaza.* This represents the *teocalli.* On this climbs a man representing El Tepozteco and others taking the parts of his fighting men. They wear red-and-yellow tunics and feather headdresses. They beat drums and the *teponaztli.* Seven men, riding on seven *burros*, come to attack the *teocalli* and are driven off with arrows. El Tepozteco delivers a traditional defiance in Nahuatl, and the attackers reply with similar set speeches.[1]

September 28.—The *chirimía* plays on the roof of the chapel of San Miguel, and the women of that *barrio* grind corn for the *tamales;* tomorrow is their *fiesta.*

September 29.—This is the day of the *fiesta* of the *barrio* of San Miguel.

[1] See Carleton Beals' article in *Mexican Life.*

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Before turning to the group of ephemeral songs, mention should be made of the *mañanitas*. These are songs of serenade, sung by the party of friends and relatives who, at dawn, come to the house of a friend, whose birthday it is, bringing gifts of flowers and food. This custom is general throughout Mexico, and many of the accompanying songs are traditional. They are private ritual songs as contrasted with the songs of public ritual just described; and they are secular rather than sacred. They are of one general type. Reference is made to the coming of morning; the natal day of the person celebrated is hailed; the gifts are announced. The one most commonly used is widely known in Mexico,[1] but there is at least one local *mañanita* in Nahuatl.[2]

The only lullaby encountered in Tepoztlán is the *rorro* song,[3] which is ritually used when the figure of

[1] Words and music are published in *Mexican Folkways*, III, No. 2 (1917), 101. *Mañanitas* of this type are published in Gamio, *op. cit.*, II, 399, and in *Mexican Folkways*, II, No. 2 (1926), 27.

[2] This is as follows:

Xi-iza, tlahtlachia, yetlanez,
Awake, open thy eyes, now it is dawn,
xihualehua, xihualehua, xicnelique noanimantzin,
come, come, to receive my soul,
ihuan noyollo ihuancento macuechitl
and my heart and a branch of flowers
xancuahtzin timitzhuiquillitz ipan nin huei
very pretty which I bring thee on this great
motonal. Axcan yenia; xipaqui, xihuetzca.
day [of thy *santo*]. Now I go; be happy, smile.

[3] This is in general use in Mexico. Words and music are printed in *Mexican Folkways*, II, No. 5 (1926), 42. In a large collection of Peruvian folk songs not a single lullaby was encountered (R. and M. d'Harcourt, *La musique des Incas et ses survivances*, p. 169.

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533 [854] Jesus is put to bed on Christmas Eve, and is also sometimes used by mothers in singing to their children.

In turning from the traditional songs to the ephemeral songs, one passes from the sacred to the secular, from the anonymous contributions to ritual to songs composed and sung by individuals for the sake of pleasure and of art. But, because songs of this type [182] are constantly being made and sung and are then displaced by others, their popularity is determined by the run of current interest and they tend to reflect the interests and experiences of the group. For this reason they are of particular significance.

The ephemeral songs are of the type generally known as *corridos*,[1] a word generally translated "ballads" (lit., "that which is current"). But, at least in Tepoztlán, *corrido* properly designates a particular musical form; the *bola*, the *danza*, are other musical forms accompanying the general ballad type of song.

These songs are sung at almost any secular social [527] gathering. Where guests are gathered to celebrate a [796] birthday, outside the church wall at the *fiesta* of a *santo*, and on any casual occasion when men come [517] socially together, as on street corners at night after work is done, these songs are sung. Everyone knows some of these songs; any man may sing them. But certain men have pre-eminence as singers, and on im-

[1] See K. A. Porter, art., "*Corridos*"; also Dr. Atl, *Las artes populares en Mexico* (Librería "Cultura," 1921), pp. 13 ff., 119–29. *Corridos* are published in *Mexican Folkways*, and many are obtainable on ordinary commercial phonograph records.

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"Oh, no, I have no copy-book." To know and to be able to sing the current songs is a common ambition of young boys. It is an advantage to be able to write. A girl of fourteen of the largely illiterate *barrio* of Los Reyes was the only one of her family to have a knowledge of writing. Although *corridos* are a part of a man's world, not a woman's, her elder brother was forced to ask her to help him in writing down a song he wanted to learn. Her prestige was correspondingly increased.

At the same time the supremacy of these local songs is not unchallenged. Songs of the city are occasionally heard in Tepoztlán. There are several phonographs, and these aid in making city songs popular. The songs of urban Mexico are much like our sentimental songs. As the urbanization of Tepoztlán slowly progresses, the city songs will become more usual; there will be a shift of emphasis from folk song to popular song.[1]

[1] One convention of city sentiment prevails in Tepoztlán. As elsewhere in Mexico, it is customary to give a person on his birthday colored postcards depicting white blonde women and men in European attire in attitudes of banal affection, amid turtledoves and flowers. These cards are as customary as the *mañanitas* on birthday mornings.

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APPENDIX B

TEXT OF *RELACION*

[The following is a part of the Nahuatl text of the *relación*, used at the *fiesta* Altepe-ilhuitl in September, which is spoken by the actor representing "El Tepozteco." A somewhat different version, including a short reply made in turn by each of the attacking *pueblos*, has been collected and published by Robelo.[1] The first line of the following extract is the text as I collected it, suffering from the degeneration of long traditional use and the errors of the collector. The second line is the text as "restored" by Mr. John H. Cornyn, and the third line is Mr. Cornyn's translation. Mr. Cornyn says that the text was composed in the sixteenth century "on the model of the pre-conquest Aztec metrical poetry (and) is written in the trochaic meter." He says also that "the Tepozteco or Lord of Tepoztlán accompanied the wizards and wonderworkers of Cuernavaca summoned to Mexico City by Moctezuma II, in the hope that they might prevent the arrival of the Spanish invaders to Tenochtitlan. He was one of the first converts to Christianity. For this reason the four cities mentioned in the text, so tradition says, rose against him; but, with the help of the Virgin, he defeated them and brought their lords and nobles into the Catholic fold. This incident was taken advantage of by Fr. Domingo de la Asunción, first missionary to Tepoztlán, to convert the heathen autumn festival into a Christian feast with its accompanying miracle play to replace the old ritual." The notes which follow the text were also kindly furnished by Mr. Cornyn.—R. R.]

Aquin anmehuatin nican anhuallahque ahueli
Aquin amehuantin nican anhuallaque[2] [*o-huallaque*]? *Ahuel*[3] [*ca amo*]
Not even

Who [are] you [who] have come here?

[1] Art., "Diccionario de mitología Nahoa," pp. 228–34.

[2] *An-huallaque* for *o-huallaque*. The poets frequently left out the sign of the preterite.

[3] *Ahueli* is dialectic for *ca amo*, "not even."

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527 *antetlahpalchque; zan anhual cahcalactahque que anitzquintototin*
531 *antetlahpaloque; zan anhualcahcalactaque que' antiitzcuintototontin*
539 did you give greetings; you came introducing yourselves like little dogs.

quen huelima niahuia,
Quen' huelimanniahuia,
What time is this right now when I am enjoying myself,

nipahqui, nicochi, cenca antecochizolohque;
nipahpaqui, 'huan nicochi? Cenca antecochzoloque;
when I am happy, and [when] I am sleeping? You have completely ruined [my] sleep;

cenca huel ante cochopahzolohque.
cenca huel antecochpahzoloque.
you have deeply troubled [my] sleep.

Nicno chicahua noyollo!
Nic-chicahua in noyollo![1]
I strengthen my heart [take courage]!

Maxihuala, tehuatl in ti, Cuahnahuacatl!
Ma xihuallauh, tehuatl in ti Cuahnahuacatl!
Come forward, thou of Cuernavaca!

tlein ipampa tinechtemohua?
Tlein ipampa in ti-nechtemohua?
Why dost thou come to seek me?

quemach huelima nican nicno-ilhuiquixtililia,
right now when I am here celebrating my *fiesta.*

quemach huelincuac nican nicno-ilhuitomililia
Quenmach hueli icuac nican nicno-[i]lhuitomililia
Is it possible [you come] right now when I am remembering

[1] *Nic-chicahua in noyollo.* The text is barbarous, influenced by the Spanish construction. There is no necessity for the repetition in *nicno* and *noyollo.* The exact translation of the text, as given above, is: "I fortify this heart of mine." The classical poet would have agglutinated the expression thus: *Nino yol-chica-*

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539

yehuatzin Ichpochtzintli Maliatzine
in yehuatzin Ichpochtzintli Maliaztin-e-e[1]
her the Virgin Holy Mary [who]

nican nechmomaquilihtica no-ayochicahuiliz[2]
nican nechmoyecmaquilihtica in noayochicahualiz
is here giving me fully my essential strength

ihuan no-ayotlahpalihuiz?
ihuan in no ayotlapalihuiz?
and my valor?

Mochicahua noyollo.
Nicchicahua in noyollo.
I strengthen my heart.

Maxihuala, tehuatl in ti, Yahtepecatl,
Maxihuallauh, tehuatl in ti Yahtepecatl!
Come forward, thou of Yautepec!

tlein ipampa tinechtemohua?
Tlein ipampa in ti nechtemohua,
Why dost thou seek me,

Ica hueloncan nechmoyohualotica
ca hueloncan nechmoyohualotica
[where] are surrounding me here

nahui notepe, chicome tlatelli, chicome tlacomolli,
nahui in notepe, in chicome tlahtlatelli, in chicome tlacomolli
my four mountains, the seven hills, the seven wells

---

hua ("I myself heart-fortify"); e.g., from the *Cantares mexicanos: Nino yol-nonotza campa ni-cuiz yectli ahuiaca xochitl* ("I myself heart-consult—meditate—where I shall gather beautiful-sweet-scented flowers").

[1] *Maliatzin-e-e:* The vocative *e*, pronounced long, often served as a complete metric foot, thus *e-e*.

[2] *Ayo*, contraction for *ayotl*, the watery substance, the essence of anything. Water, the gift of the Tlalocs, was essential for all vegetable growth; so *ayotl* came to have the secondary meaning of "essential," which it has in the text.

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ihuan chicome tlamimilolli;
'huan chicome tlaltemimilolli;[1]
and [the] seven stony hillsides;

no-ayochicahualiz ihuan no-ayotlahpalihuiz?
in no-ayochicaualiz 'huan no-ayotlapalihuiz?
they are my valor and my essential strength?

Nicnochicahua noyollo!
Nic-chicahua in noyollo!
I fortify my heart!

Maxihuala, tehuatl ti Tlayecapanecatl!
Ma xihuallauh in ti Tlayecapanecatl!
Come forward, thou of Tlayacapan!

tlein ipampa tinechtemohua?
Tlein ipampa in ti-nechtemohua?
Why dost thou seek me?

Cahuel nelli queh oquimohtlahui yehuatzin,
Ca-uel-nelli queh oquimo'talhui[2] *in yehuatzin,*
It is quite true as she, the aunt, said who shines

te ahuitzin, ompa ilhuicacxitoni,
te-ahuitzin,[3] *ompa ilhuicac-xitoni,*
there in the heavens,

[1] *Tlalte-mimilolli*, the rough, broken hill- or mountain-side; *tlaltetl*, "earth-stone," a ball of earth, clay, conglomerate, or volcanic matter found in abundance on the mountain slopes of the valley of Mexico; *mimiloa*, "to extend," "to increase," "to roll."

[2] *Mo'talhui; italhui*, "to speak," "to say," "to explain."

[3] *Te-ahuitzin*, the aunt (in general), substituted for *te-ci*, the aunt of one's grandparents. Teci was the ancestor of gods and men and the antecessor of Our Lady of Guadalupe at Tepeyac (Guadalupe). As the wife of the fire-god, in the older Mexican mythology, she was the goddess of birth and fertility and the ruler, like her husband, of the three divisions of the universe, the superterrestrial (all above the earth); the terrestrial (on the earth), and the subterrestrial (below the earth). Teci was the "hare in the moon" and, by metathesis, the moon herself, who assumed all the attributes of the goddess. When the grain was gathered in, the Mexican people held a great festival in (September) in honor of Teci (identified with the moon). The *Tepoxteco* play seems to have been written to

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metztli oquimoxopehpechtihtzino.
meztli oquimoxopechtihtzino.[1]
she, the moon, has made her dwelling [foundations].

matlactli ihuan ome cicitlaltin
Matlactli 'huan ome cicitlaltin
Twelve stars she has

oquimo xochi-icpacuiltitzino.
o-qui-mo-xoch'-icpac-cuiltitzino.
[like] flowers placed on her head.

omotlacempanahuilli ompa ilhuicac;
omotlacempanahuilli ompan in ilhuicac;
She has surpassed, there in the sky, all;

ihuan nican tlalticpac;
ihuan nican in tlalticpac;
and here on earth;

ihuan nohuiampa cemanahuac.
ihuan nohuiampa cemanáhuac.
and everywhere in the universe.

Maxihuala, Tehuatl in ti-Huaxtepecatl!
Ma xihuallauh,[2] *tehuatl in ti, Huaxtepecatl!*
Come forward, thou of Huaxtepec!

---

take the place of this old autumn festival. The reference in the text is to the old heathen belief of the "old aunt" or ancestor, Teci, the moon, holding her court in the sky, amid the stars. Teci was frequently identified with Chicome-xochitl ("Seven-Flowers"), the goddess of birth, who had her home among the stars. This is probably the reference, in the text, to the seven flowers and the seven stars. The Indians associated the Virgin with the moon.

[1] *Oquimoxopechtihtzino* (rev. form), "has made her foundation," that is, all that lies beneath her, over which she rules or has dominion. *Xopechtli*, "foundation," is verbalized by the suffixing of *-tia*, "to make," and the prefixing of *mo*, for "one's self." As verb it takes the objective pronoun *qui* = "has-it-for-herself-foundation-made."

[2] *Ma xihuallauh*, imperative of *huallauh*, "to come toward." This word is frequently written incorrectly because, in ordinary conversation, the *uh-termination* is not pronounced. This *-uh* formed one of the poetic licenses of the Aztec poets, who pronounced it or not according to the necessities of the meter.

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527 *tlein ipampa tinechtemohua?*
536 *Tlein ipampa in ti-techtemohua?*
539 Why dost thou seek me; at this

quemach huelima; quemach huilihcuac;
quemmach in huelimman; quemmach in huel-icuac;
very moment; just at this time;

nican nicno—ilhuiquixtililia;
nican nicno—[i]lhuiquixtililia;
is it possible—when I am celebrating my *fiesta;*

nican nicno-ilhuitomililia;
nican nicno'lhuitomililia;
when I am remembering the year-day;

nicnotlatlanamictililia nonantzin,
nicno tlahtlanamictililia in nonantzin,
when I am remembering my mother,

ichpochchichiltzintli ihuan
Ichpochchichitzintli ihuan
the roseate Virgin and

techalchi centeconetzin cencateoyotica,
te-chalchi-centeconetzin, cenca-yecteoyotica,
the precious only son, altogether divine,

yectililoni icatzinco in Teotl
in yectililoni icatzinco-[i]n Teotl
perfect as God

te-Tahtzin, in Teotl te-Piltzin ihuan in Teotl Teayotzin,
in te-Tatzin, Teotl in te-Piltzin, ihuan Teotl, te-Ihyotzin,
the Father, God the Son and God the Holy Ghost,

quemach omique ilhuicac ihuan nican tlalticpac,
quemmach-ami in ilhuicac ihuan nican in tlalticpac,
ever blessed in heaven and here on earth,

ihuan nicnohuian cemanahuactli.
ihuan icnohuian cemanahuac.
and also everywhere in the universe.

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Nicnochicahua noyollo!
Nic-chicahua in noyollo!
I fortify my heart!

Maxihuala, ti Tlalmanacatl!
Ma xihuallauh, in ti Tlamanalcatl!
Come forward, thou from Tlalmanalco!

tlein ipampa tinechtemohua?
Tlein ipampa in ti-nech temohua?
Why dost thou seek me?

Maxihualacan, anmonochtin!
Ma xihualcan, anmo-nochtin!
Come forward, all of you!

xic-caquiqui tlein huel notenyo, notlahtol.
Xic-caqui-qui tlein-huel in notenyo, in notlahtol.[1]
Come to hear how great is my fame, my majesty.

Nepa ye huehca, canin anahuiaya anpahpactaya;
Nepa ye huecapa canin in an-ahahuia, an-pahpactiaya;
Far over there where you gloried [in your power];

[1] *Tenyo*, contraction of *tenyotl*, "fame": *tlatolli*, "word," and, in a secondary sense, "fame," "authority," "majesty." *N'amech*, "I from you"; *hual-anilia'on, anilia-tia*, "to cause to take or bring" (with *hual*, "toward"); *on*, "here, from there": "I have taken from you there and brought [them] here or caused them to be brought here, the *tlalpanhuehuetl* and the *tlalpanteponaztli*." The former, as the war drum, which could be heard for five miles, was the symbol of national power and valor in battle; the latter was symbolical of the social side of life. It was the favorite musical instrument of the poets, song composers, and musicians of the courts of the kings of Mexico and Texcoco. The taking of these drums from the cities that made war on the Tepozteco symbolized their defeat in war and the disruption of their social life. The poem closes with the command of the Tepozteco to the court musicians to bring forth the war drum and beat the war music (with its accompanying war chant), thus proclaiming the victory of the Tepozteca and the humiliation of the warring cities. The *panhuehuetl* was a large upright drum; and the *tlal-panhuehuetl* was so called because it rested on the ground or floor.

The accentuation of words was somewhat different in the valley of Mexico from that of outlying Nahuatl territory. In the valley every word was accentuated on the penultimate; and the long compound words carried the accent regularly on every second syllable thereafter. This gave a succession of trochees and made the trochaic the natural Nahuatl meter.

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527 *canin amo centlamachtihtaya,*
536 *canin ammo [anmo]—centlamachtiaya,*
539 where you had your pleasures; where you had your recreations,

amech hual anilihten anmotlalpanhuehuetl,
n'amech-hual-anilih'on anmo-tlalpanhuehuetl,
I took from you your war drum,

ihuan anmotlalteponaz.
ihuan anmotlalteponaz.
and your teponaztli.

Nicnochicahua noyollo!
Nic-chicahua in noyollo!
I fortify my heart!

Maxiquin hualtzotzonilican in pinahuiz!
Ma xi-quin-hualtzotzonilican in pinahuiz!
Beat for them [on the drum] their shame [of having been conquered]!

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NATIONAL AND STATE HOLIDAYS

The commemoration of the dates of national independence is assuming more and more importance in Tepoztlán. Thanks to the labor of the school, the national holidays of September fifteenth and sixteenth have become outstanding fiestas in the village—only the Carnaval is still more popular. Preparations are begun at least two months prior to September fifteenth. The children are the first to begin the campaign in the homes, for they are told by their teachers to ask for new uniforms for the parade. Despite the burden of such expense, many parents purchase the uniforms. All the local officials, the president, the councilmen, the judges, the director of the school, and the collector of rents, prepare for the event and all attend. Speakers from the governor's office in nearby Cuernavaca are usually invited, and the populace turns out to hear them.

The state of Morelos has its own civic fiestas which are celebrated with considerable flourish. Among the most important are the celebration of the birthday of Father Morelos, after whom the state was named, and the birth and death of the great General Emiliano Zapata, the most popular hero in the state. As in the case of the national fiestas, the school is the organizing and driving force in the celebration of these fiestas; however, they are not on as large a scale as national fiestas. The teachers and the school director generally make speeches, reviewing the great achievements of the hero Zapata, and they do not fail to point out that at least five of Zapata's generals were from Tepoztlán. In addition to these local celebrations, Tepoztecans often send a delegate to the official state celebration of Zapata's birthday.

The state also has its popular song writers, and its songs dwell on local history or local scenes, easily recognized as Morelos songs by the lyrics if not by the music.

MOVIES

Mexican movies have also broadened the Tepoztecan view of Mexico and the world. More and more the younger generation see an occasional movie in Cuernavaca, and sometimes a movie comes to Tepoztlán to be shown in the plaza at a small cost.

ADMINISTRATIVE FACTORS

At least half a dozen federal government agencies have files on Tepoztlán. These files contain correspondence with the village and provide us with a more or less objective record of Tepoztlán and national agencies. Most of the files date from the early twenties and reflect the increasing role of these agencies in village life in the post-Revolutionary period. The agencies which have the fullest records are the Departamento Agrario, Forestal, Asuntos Indígenas, Economía Nacional, Salubridad, and Asistencia Social.

It is not my purpose to give a detailed account of all the federal agencies which may directly or indirectly influence Tepoztlán. However, the more salient ways

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Of the *curanderos*, four are new and have learned their specialty within the last ten years. Of the two *chirimiteros* referred to by Redfield, one died a short time ago and the other still practices; four have learned their skill within the last six years. The two *huehuechiques* are the same ones of twenty years ago; there have been no new recruits. Of the two fireworks makers of twenty years ago, one has died; the other five are all new in the trade. The three mask makers of Redfield's time are still working, but in addition two sons and a cousin have learned the trade.

At this point we may ask what the prospects are for the survival of these folk specialists in the face of the changes which are taking place in the village. The prospects for the survival of the occupations of mask makers and fireworks makers are very good. The former is dependent primarily upon the Carnaval and the latter upon the barrio fiestas, neither of which shows the slightest signs of dying out. On the contrary, the former has grown in importance and has become an occasion of great spending, while the latter continues unabated and has the active support of the young men, many of whom are comparatively sophisticated.

The prospects for the survival of the *chirimiteros* are not quite as good because their function is gradually being taken over by the modern secular musicians. This tendency can be seen in the center barrios, where, as in Redfield's time, culture changes appeared first in the village. In the last barrio fiesta of San Miguel, in place of the primitive *chirimía*, a fifteen-piece band played from the chapel roof throughout the night. The profession that seems certain to become extinct is that of the *huehuechique*, for this occupation depends on the knowledge and use of Náhuatl, which is rapidly disappearing in the village.[8] An important change in connection with the occupations of *chirimitero* and *huehuechique* is that these specialists are now paid in money; formerly they were compensated with food and drink, another indication of the increasing importance of money.

Prediction in the case of the *curanderos* is more difficult. Most Tepoztecans are not ready to give up their *curanderos*. But they have reached the stage where they are willing to consider the doctor as an alternative, especially in the case of serious illness. Many Tepoztecans now visit private doctors and the Public Health Clinic in Cuernavaca. Certainly the hold of the *curanderos* has become much weaker; they are no longer as busy as formerly, and their income on the whole is very small. There are only two *curanderos* in the village who have great prestige and good income.

This raises the question of the relative desirability of the survival of old institutions in the face of general trends toward modernization. While this problem will be discussed later, it can be pointed out here that a sharp distinction must be made between the social effects of such old institutions as the Carnaval and barrio fiestas on the one hand and the *curandero* on the other. The fiestas, especially the Carnaval, provide much needed diversion for all age groups and tend to unify the village.

[8] During the time that this was being written, one of the two *huehuechiques* died, and no new recruit has appeared to take his place.

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cultivation. However, it probably also serves to strengthen the outside rows against the wind, and Tepoztecans believe that it protects the inside of the milpa.

In the more fertile lands which are in the hotter and lower portions of the municipio, it is customary to hill all the plants because the corn grows so fast that a third cultivation with oxen would damage the tall plants. The hilling of each plant requires much more labor, and therefore necessitates more capital when *peones* are hired for the job. In areas within the municipio such as Calamatlán, where this hilling is done, the process is referred to as *una tierra y medio cajón*, that is, one cultivation followed by hilling. The hilling is believed to safeguard the tall plants against the winds.

The termination of cultivation is known as the *acabada* and is celebrated by a fiesta in the fields and at home. This generally occurs toward mid-August. Immediately after the last hilling, some Tepoztecans walk around the milpa and recite a speech. The following is a typical speech.

Now I have fulfilled my obligation of attending and cultivating you as you deserve. Now if you do not want to produce, that is your responsibility. For my part I now retire.

A wooden cross is sometimes put in the center of the milpa after the last row is cultivated and prayers and religious songs are said by the owner. Fireworks are set off and bread and cheese, tequila and *ponche* are served to the workers and others present. The oxen are decorated with flowers, generally dahlias, tulips, and banana leaves, and a picture of San Isidro. After celebrating in the milpa the oxen are driven home, where there is more food and drink for the *peones*, the family, and any *compadres* and friends who may be invited. Tamales, rice, tortilla, *mole verde*, and drinks of *ponche* are plentiful, and firecrackers are set off in the patio.

The last cultivation and its celebration are generally over by late August. There follows a long period during which relatively little is done in the cornfields. During this time the farmers harvest their *ciruela* crops, which ripen in early September.

Toward the end of September the fresh corn is ready in the fields, and families turn out to the milpas to roast corn and to drink *ponche*. On September 28, the day of Saint Miguel, the farmers carry a cross made of *pericón*, which has been blessed by the priest, and they place it on the four sides of the milpa to protect it against strong winds which often blow at this time. It is an old belief that if the winds blow strong and the corn is damaged it is because the dancers who represent El Tepozteco at the fiesta on September 8 did not perform properly. While this explanation is widely known, few still believe it. Another old idea is that the wind is caused by the angels spreading their wings.

During October the weeding of the milpa with machete is done wherever necessary. A milpa of ten or twelve *cuartillos* can generally be done by a man in one or two days. After that there is a long period when no work in the milpa is done. During this time farmers continue to pick their *ciruelas*, look after their animals, cut wood, and do other tasks around the house.

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Harvest: The harvest generally consists of two stages. The first is stripping the cornstalks of their leaves. This process is known as the *zacateo* and begins in early November. The leaves are bundled and transported to the house, where they are used for fodder. Stripping a cornfield of ten or twelve *cuartillos* takes six days of work. Sometimes men will compete to see who can strip two rows in the shortest time. The *zacate* is tied into bundles or *gavillas*. Twelve *gavillas* make up one *manojo* and twelve *manojos* make up one *carga*. These *cargas* of *zacate* are transported home on horse or mule. The transporting of the *zacate* produced on a field of ten to twelve *cuahtillos* takes three days of work, using two mules and making two trips a day.

The harvest of the corn itself begins in early December.[11] It takes about five days of work to pick the corn on a field of one hectare. A good worker can pick approximately two *cargas* of corn a day. The corn, like the *zacate*, is transported by mule and it takes about the same time, that is, three days. It is customary to celebrate the harvest by serving *pozole* to the helpers and to the men who are hired to transport the corn. During the harvest the wives may help in stripping the leaves off the ears of corn. These leaves are known as *totomaxtli* and are used in making tamales. Widows often ask for permission to gather corn leaves to sell.

The *cuatequitl* or unpaid cooperative labor system referred to earlier is reserved exclusively for the planting, cultivation, and harvesting of the land owned by the barrio for the support of its chapel, and working the barrio land is the only occasion for unpaid collective labor in agriculture. There are cases of labor exchange between relatives, but this is viewed as very different from *cuatequitl*. I should like to emphasize this point, for Tepoztecan farming is highly individualistic and in this sense quite similar to our own farming.

There is some time pressure in harvesting, in those cases in which many privately owned plots are encircled by a single fence or stone wall. The farmer who has completed his harvest is entitled to allow his animals to graze, and this endangers the corn on those fields not yet harvested. To avoid this danger and the many quarrels resulting from it, the farmers within a single enclosure generally come to some agreement to have their plots harvested within a specified time, which agreement is registered with the local authorities. Although this situation would seem to call for cooperative harvesting, each family, with the aid of hired labor, harvests its own field.

In the first few days of January most farmers begin to store the corn in the storage bins that are of two types, the *xincolotes* and the *ahuatlapiles*. The corn is generally stored without being shelled so that it will better resist the corn worms which are a great problem to Tepoztecans. Sometimes a considerable portion of the harvest is eaten or spoiled by these worms. It is customary in many families to leave the corn on the cob until April or May; prior to that, they shell only what they need.

[11] Formerly stripping and harvesting were begun after the appearance of the full moon.

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San Pablo Oxtzapec. Here we stopped to have lunch and then continued to San Salvador, then down to San Andrés Agueyuc, then to San Lorenzo, then to Xochimilco. By 5:40 P.M., we were generally at the place in Xochimilco when the canoes left. If there were no canoes we walked all night. We generally arrived in Mexico City the following morning and took our fruit to the market.

Some inter-village trade still occurs at the time of fiestas and village *ferias*. However, Tepostecan trading contacts seem to have become limited for the most part to Cuernavaca. Yautepec, at one time the key market for much of Tepoztecan produce, has now faded in comparison with the role of Cuernavaca.

The circulation of goods and money in Tepoztlán is generally small, but it varies considerably with the seasonal cycles. It is lowest during the months of May, June, July, and August, which is a period of scarcity. The most rapid circulation of goods and the greatest volume of money transactions occur after the plum harvest in September and October, and again after the corn and bean harvest in December and January. Money from plums is generally used to buy new clothing for the family.

Perhaps the most important single occasion for spending during the year is at the Carnaval, which comes in February after the harvest. I have estimated that approximately 50,000 pesos are spent by the villagers for the Carnaval. It is an occasion for buying new clothes, but the largest expense is for the elaborate costumes of the Chinelo dancers. A costume in 1947 cost as much as 800 pesos, and there were 45 dancers from the three competing barrios. Of course most of the costumes are used from year to year, but there is always the expense of repairing and improving them. Some people rent the costumes. The food expense is also great; musicians from each of the competing barrios are fed by the leading families in the barrio. In addition, most families entertain on this day.

The tourist trade has brought some income to Tepoztlán, especially to storekeepers, vendors of soft drinks, and the owners of the two tourist houses, but most of the money spent by these Tepoztecans goes to Cuernavaca.

The other important occasions for spending in Tepoztlán are the barrio fiestas, the gifts for *compadres* at baptisms, the expenses of the groom in weddings, and the expenses for the wakes and funerals.

There are a few corn merchants in the village who speculate in corn by buying in small quantities throughout the year to sell at higher prices during June to September. Speculation in corn is apparently an old practice in the village, for as early as 1579 we find complaints of Tepoztecans against price fixing by local politicians. Some of the corn merchants will make loans on the future corn crop and will be paid back in corn at the time of harvest.

CREDIT, LOANS, AND INTEREST

There are no organized credit facilities in Tepoztlán. Although a few hundred Tepoztecans have had *ejido* parcels since 1930, no *ejido* credit has come to the village. It is said that an effort had been made at one time to obtain such credit but

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291 855 of acculturation of the family, barrio residence, and, to a greater degree than among adults, upon the family's economic status. Other factors affecting children's dress are school attendance and favoritism at home.

291 855 858 The younger a child is, the less effort and money is expended on his clothing and the less significance his clothing has in revealing economic status. In most families, pre-school children are not as well dressed as children who go to school. The only exception to this is the young favorite child of a better-to-do family. A favorite son may be given a little *gabán* as early as three years of age, but most boys do not receive *gabanes* until they begin to go out into the fields. A favorite girl may be given a little *rebozo* as soon as she asks for one, but generally girls receive a *rebozo* at about eight or nine. In very poor families a girl might not be given a *rebozo* until eleven or thereabouts. A favorite girl may receive a pair of gold earrings or a pair of holiday shoes at the age of two or three. Most girls do not receive these before [556] they are fifteen; boys are given huaraches when they begin to work in the fields. Sweaters are worn by children of better-to-do families only.

291 855 [872] [178] Parents tend to keep their school children's clothing cleaner and in better repair. Many also make some attempt to keep children dressed in the prevailing styles for their age group. This usually means shorter, better-fitting dresses for the girls, jackets and ready-made pants for boys. (See Fig. 47.) There is also a definite trend among families with enough means to buy children's shoes for special events and school fiestas. The school now places some pressure upon parents to provide shoes for their children by forbidding the latter to join public school parades if they are barefoot. Differences in the clothing of the children of the rich and poor and of the [554] more conservative and acculturated are becoming more marked and school children are becoming aware of the social distinctions involved. Their responses to the thematic apperception cards show school children to be particularly sensitive to clothing and to make appearance a significant aspect of their stories.

291 511 [292] [735] The quantity of clothing owned varies considerably from individual to individual. Even within the same family there is some variation. In general, youths and adolescent girls have the most and finest clothing, and the very young and very old have the least. In the poorest families each member may have only one dress or suit of clothing, but this is not common in Tepoztlán. Most women have at least two cotton dresses for daily wear and one rayon dress for fiestas; most men own at least four shirts, four *calzones*, and one or two pairs of huaraches. The children of the poor tend to have less than this minimum and frequently do not have special clothing for fiestas. In contrast, the middle and upper economic groups have many clothes, and among a few families there is evidence of extravagance in dress.

DIVERSION

796 [527] [517] Fiestas, both religious and secular, continue to be the main source of diversion for all groups in Tepoztlán. Every year the church calendar provides at least sixty-two important fiestas for Tepoztecans to celebrate, either as participants or observers. Not a month passes without a fiesta, and in some months there are five.

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No one attends all fiestas, but all attend some. Widows and older women are known to be *muy fiestera* and habitually attend as many fiestas as possible. The very poor tend to participate in the fiestas of other barrios and other villages, whereas the well-to-do are more careful to attend the religious services held in the central church. Children especially like to attend fiestas and beg to accompany their mothers or aunts. The sharp drop in school attendance during certain fiesta times is a chronic complaint of the school. Tepoztecans also frequent the fairs of Chalma, Jiutepec, Tepalzingo, Tlayacapan, and Mazatepec. Some go to buy or sell, but others go purely for diversion.

The establishment and increasing popularity of many national and patriotic holidays are making for a new type of diversion in the village. These occasions differ from the traditional fiestas, in that they are organized by the school staff and are carried out by the children. They consist of plays, dances, recitations, speeches in explanation of the holidays, and singing of national songs. Parades of school children are also becoming familiar events during the year. These celebrations are liked and well attended, and are becoming more and more a significant part of local life. Other contributions of the school to local entertainment are occasional dances and *kermeses*, at which food and drinks are sold and games played to raise money for various school needs. These activities are enjoyed by the young people, but attendance is generally small because of the resistance of the older generation to modern ballroom dancing; they look upon it as immoral, even when supervised. The school organizes occasional excursions for the children, but since these involve some expense many parents do not permit their children to participate. A literary and dramatic group was once organized in the school, but it was short lived because of local criticism and gossip.

Perhaps the next most common form of diversion is to go to Cuernavaca on one pretext or other. On Sundays, groups of young men take the bus to Cuernavaca where they spend the day walking about, playing pool, drinking in the *cantinas*, and visiting with prostitutes. Other men go to Cuernavaca for secret rendezvous with widows or married women from Tepoztlán. Women and girls go to Cuernavaca to buy or sell things at the market and to look at the store windows. A few of the more citified girls go to Cuernavaca to attend the movies and to buy the latest fashion magazines. Although it is impossible to estimate the effect of the pressure of this small but sophisticated tourist center on Tepoztlán, it is certain that it plays a strong role in providing a source of diversion and temporary personal freedom.

Sports as a form of popular diversion are limited. The traditional cockfights are all but gone and the *jaripeo* (rustic rodeo), although still liked, is declining because of the lack of skill and interest on the part of young men. Hunting is seldom indulged in as a sport, and even less so as a source of food supply. Those who are hard pressed to earn a living find it more profitable to spend the slack seasons working as peons for others. Singing and serenading at night is still popular among young men and is a source of pleasure for most villagers.

Organized sports or games were first introduced in Tepoztlán in 1922 as a con-

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It is to be noted that the birthday of the father was not celebrated in either family, despite the fact that it is traditionally the most important birthday. It is quite common for men past youth to forego birthday celebrations as an economy measure

Expenditure for alcohol is an almost inevitable item in every Tepoztecan household. It was impossible to estimate this item in Family I since the family was reticent to discuss it. The father has, in recent years, begun to drink heavily, and during periods of drunkenness, has wasted considerable family funds. A conservative estimate of his expenditures on alcohol would be at least four times that of Family II. It is interesting to note that the daughter in Family I also likes to drink wine and beer with her more sophisticated friends. This is a custom she learned while in Mexico City; in Tepoztlán she and her friends indulge only in great secrecy

In Family II only the father drinks. When he has money he drinks about 10 centavos worth of alcohol each morning.

BASIC HOUSEHOLD NECESSITIES

The articles included and the cost of each for both families are as follows:

	Family I (Pesos)	*Family II* (Pesos)
Soap	62.40	26.00
Charcoal	57.00	—
Wood	18.00	54.60
Kerosene	18.72	10.92
Cigarettes	43.68	7.80
Candles	43.68	18.72
Matches	7.80	2.60
Launderess	52.00	—
Total	303.28	120.64

The better-to-do family uses more soap, bathes and changes clothes more often, uses labor-saving charcoal, and has better lighting in the home. The father and son each smoke about three times more cigarettes than the father of the poor family, and the mother of the first family has the aid of a hired woman for the laundry. However, expenditures for household necessities for Family I is 5 per cent of the total, whereas for Family II it is 12 per cent.

HOUSE UPKEEP, REPAIR, AND TAX

This item provides a sharp contrast between the two families. The better-to-do family spent 1,165 pesos, or 19 per cent of its total expenditures, on improving its house; the poor family spent nothing but the 2 pesos for house tax. Family I regularly paints, whitewashes, and repairs its house; Family II has not done anything to improve its house in the past five years. The former has continually added rooms and out-buildings to the original house; the latter has lived in the same one-room house since marriage. It is one of the hopes of this family to add a room or porch, so that the older children may sleep separately from the parents and young children.

It is interesting to note that the tax for the improved house is little higher than

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771 learn to attend Mass, to confess, and to take communion more often than is customary in the village.

788 Prayers for various occasions are memorized by Tepoztecans. The older generation learn them in Náhuatl, the younger in Spanish. The people do not know how [782] to improvise prayers, and when their memory fails they prefer to keep silent, or merely cross themselves, or kiss a scapulary to invoke the protection of the appropriate saint. The obligatory morning prayers are seldom said with regularity. Some of the old people still say a prayer at noon when the bell of the municipal clock strikes; the men remove their hats and give thanks to God because they still have strength to work. When the evening church bell rings, the men are again supposed to take off their hats and the women to kneel to give thanks because the day has passed without mishap. We cannot estimate the number of people who fulfill the latter obligation, but in all the time we were in the village we never observed anyone kneeling in prayer outside the church. But men returning home from the fields lift their hats respectfully whenever they pass a cross, and on the bus from Tepoztlán to Cuernavaca all hats go up in unison each time a church is passed. [782] Some Tepoztecans recite prayers on special occasions, such as planting corn, lighting a charcoal furnace, or pruning a tree.

794 As indicated earlier, most Tepoztecans do not feel strongly the need to attend 796 Mass every Sunday or even on holy days. On the basis of our own observations and informants' estimates, it appears that, on the average, about two hundred, mostly women, attend church on Sundays. The 6:00 A.M. Mass is preferred; those who attend the 8:00 A.M. Mass risk being called lazy. Mass, like other public gath- [883] erings, is a welcome form of diversion. It is one of the opportunities for sweethearts to see one another; young people are said to attend not out of devotion but to flirt. [292] Everyone puts on his best clothes for Mass. The older men wear huaraches, white *calzones*, and shirts; the youths wear trousers and modern shirts, and many wear jackets. The women use *rebozos* to cover their heads. Upon entering the church, [788] the women cross themselves with holy water and take seats up toward the front. The men generally do not cross themselves and remain in the rear. Some of the youths stand at one side of the nave, leaning against the pillars so as to be able to see the girls during the service. The children sit with their mothers and sisters. Five- and ten-centavo pieces are dropped into the plate passed by the sacristan.

After Mass the young men are the first to leave. They remain at the church door, talking, joking, and laughing quietly among themselves, until the girls appear. The older men are the next to leave the church, and then the women. Most of the men [273] go off to drink, while the women go home in little groups of relatives.

527 Tepoztecans do not rigorously observe Sunday or other holy days as days of 796 rest. During planting and harvesting, everyone works in the fields, and the storekeepers in the center who profit by the week-end tourist trade always work on Sundays and holidays. Informants say, "It is no sin to work on Sunday when it is done out of necessity." Some of the very old people believe that he who works on Sunday ruins himself economically for the rest of the week.

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The quality of constriction is also reflected in artistic expression and creativeness, both of which are limited. There are practically no handicrafts, no pottery, no weaving, no basketmaking. Although sewing, knitting, crocheting, and embroidery are becoming more widespread as a result of the influence of the cultural missions, the patterns used are purchased in Cuernavaca stores or copied from style magazines, and this work can hardly be called creative.

Music and the dance are very poorly developed. There are no traditional dances for men and women. The only traditional step used is the *brinco*, literally "the jump," which is a short jumping or skipping step done repeatedly without variation, to the accompaniment of a simple and monotonous melody played over and over. Only men are permitted to dance this step, and they do so singly or arm in arm with others, around the plaza in a large circle.

Modern social dancing has been learned by some of the more acculturated young people, and dances are held about once a week in the plaza under the uncertain light of a Coleman gasoline lamp. Social dancing has not become popular; most parents still refuse to permit their daughters to attend these dances, and boys have difficulty finding partners. By and large, the dancing lacks skill and grace and the dances seem dreary affairs. The school teaches a few traditional dances from other parts of Mexico, and these are occasionally performed in public by the school children. Most children, however, do not participate or have occasion to use these dances later. In short, the dance is not an important part of Tepoztecan life.

Musical expression consists primarily of singing typical regional songs to the accompaniment of the guitar. The local manner of singing is characterized by loudness and shouting, with little variation of style. These songs are sung exclusively by unmarried youths. Groups of boys or girls may serenade a friend or relative at dawn with the *mañanita*, or birthday songs, which are popular throughout Mexico. Perhaps the best singing occurs in the church where a selected choir of women and children sing under the direction of the *cantor*. New types of songs are being introduced by the school but are sung only by children; popular songs of the city, heard on the radio, are sung by girls in the privacy of their homes.

There are a number of bands of musicians who perform at local fiestas, dances, and at the more elegant weddings, baptisms, and funerals. These bands have a broader repertory than the singers, and play well-known music of Mexico and other nations. In musical skill, however, they compare unfavorably with the village guitar players and with musicians in other parts of Mexico and Latin America.

There is very little storytelling, and unlike villages in Spain, there is no rich lore of proverbs or sayings. Also, mothers generally do not sing to their children.

The clothing of the villagers is somewhat drab. The bright colors found in some parts of Mexico—the red skirts of Cherán, the red seed necklaces of the Tarascan women, the flamboyant serapes and *rebozos* of the south, the colorful pottery of Puebla and Oaxaca—are missing in Tepoztlán. Bright colors, particularly in clothing, are not in accord with Tepoztecan ideas of propriety, and only young girls are now beginning to wear them. Older women wear dull colored dresses,

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593 858 Mothers, more than fathers, tend to demonstrate favoritism among their children, and favor boys over girls and small children over grown children. (See Fig. 52.) Mothers tend to be more indulgent and permissive toward their sons. From early childhood, boys are permitted more freedom of movement and expression and more leisure for play. Mothers punish boys less often and make fewer demands on

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Fig. 52. Tepoztecan mother and sons.

them. Mothers assume a protective attitude toward the son working in the field and sometimes think that the father is expecting too much. However, only an occasional mother interferes on the boy's behalf.

It is common for a mother to favor the youngest child in the family, and she may continue to nurse him and sleep with him much longer than the usual period. The indulgence of the youngest child is often in sharp contrast with the treatment of other children in the family, but mothers commonly favor all children under five or thereabouts. They are given more food, choicer food, toys are bought for them, and they are taken along to fiestas and on visits and trips.

The oldest son also enjoys a favored position in many ways. He is more indulged than subsequent sons and receives more care and attention. His is often the only birthday among the children to be celebrated by a fiesta. A mother looks forward to the day her eldest son marries and brings a daughter-in-law to assist her. One

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D. *FIESTA CALENDAR OF TEPOZTLÁN*

Jan. 1. *Fiesta de Divina Providencia*,[1] celebrated in the central parish church: Candles burn in church all night. Members of the Adoración Nocturna keep vigil all night, and confess, and take communion at midnight mass. Most Tepoztecans attend church on January 1 to petition (*las tres monedas*) the Divine Providence for food, clothing, and shelter for the year. A coin is dropped into the church box for each of the petitions. *Mole* and tamales with pork are eaten by many families; poor families eat tamales made with squash flowers. It is becoming customary for the younger generation to present parents with a small gift on this day.

Jan. 6. *Fiesta of "The Kings,"* celebrated in Los Reyes: The secular aspects of this fiesta consist of the burning of "*toros*" and a *jaripeo*. This is not an important fiesta but popular with the children because they may receive gifts from their parents. This custom was introduced by the Colonia Tepozteca of Mexico City who used to distribute gifts to the poor children of the village.

Jan. 12. *Fiesta of the Virgin of Guadalupe*, celebrated in Santo Domingo: One of the two fiestas of this barrio. It was originally a secondary fiesta honoring the Virgin one month after her Saint Day, but has recently become rather elaborate and costly. The residents of the barrio have boasted that they have enough money to give two fine fiestas and to do fitting honor to the *Virgencita*. There is music and fireworks all the morning of January eleventh. On the twelfth and thirteenth, there is a *jaripeo* and a *torito*.

Following Sunday. *Fiesta of the Virgin of Guadalupe*, celebrated in Gabriel Mariaca: This village is obliged to postpone its festivities because they conflict with the barrio of Santo Domingo. Many Tepoztecans attend this fiesta.

Jan. 20. *Fiesta of San Sebastián*, celebrated in San Sebastián and La Calera: In this case the village of La Calera refuses to postpone its fiesta, so both are given the same day. The only unusual feature of this barrio fiesta is the *brinco* or dance by the *tiznados* or black-faced dancers. There are usually some fireworks and musicians.

Feb. 2. *Fiesta of the Candlemas*, celebrated in the parish church and at some domestic altars: The raising the child Jesus for the *sacamisa*. A few families set off fireworks, hire musicians, and serve *mole*, chocolate, and cakes to the ceremonial godparents.

Sunday, Monday, and Tuesday preceding Lent.[2] *Fiesta of the Carnaval*, celebrated in the plaza of Tepoztlán: The church is open, but almost no one attends, as the fiesta is now largely secular. This is the most splendid fiesta in Tepoztlán and attracts visitors from far and near. Buses run every half hour on these days, and the local merchants do brisk business. It is estimated that 45,000 pesos were spent by villagers on the Carnaval of 1946. Most of the expenses are incurred in the purchase of new *chinelos* costumes by those who dance, in the buying of new clothing by almost everyone, in drinking and good eating, and in payment of the many bands of musicians who take turns playing. The three large barrios organize *comparsas*, groups of *chinelos* dancers, and compete with each other in the size of the group, elegance of costumes, and endurance in dancing. Most Tepoztecan youths aspire to dance at the Carnaval, and work hard to earn money to buy or rent a costume. The costumes have become more costly and elaborate with each passing year.

[1] Our informants did not agree with those of Redfield, who designated this day as the fiesta of *Santa María de Tepostlán*.

[2] Redfield reported six days of festivities for the Carnaval. During our stay, there were only three fiesta days.

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They are made of heavy satin and velvet and trimmings of glass beads, tiny mirrors, sequins, and gold fringe. Some men go to distant cities to purchase the finest materials. The huge hats are also more elaborate, and many are lighted by electric light bulbs placed in the brim and worked by concealed batteries. The cost of a complete *chinelo* outfit was between 100 and 300 pesos in 1944. By 1947, the cost had risen to over 600 pesos. An interesting aspect of the Carnaval is that the masked participants frequently ridicule and caricature popular figures in the village, much to their discomfiture.

Fiesta of Ash Wednesday, celebrated in the parish church: Initiates Lent and brings with it obligations to fast, pray, light candles at the altar, pay *limosnas*, etc. Most Tepoztecans go to church to "take the ash." They believe that the cross made on their foreheads by the priest protects them against sorcery and evil acts of enemies. This belief is strengthened by the fact that the ashes used are those from the burning of old images of holy figures. It is customary for Tepoztecans to bring old images to the sexton to be burned. When Lent begins, the images in the central church and in the chapels are ceremonially covered with purple cloths by men who have inherited the honor from their fathers.

Fiesta of First Friday of Lent, celebrated in Chalma and Jiutepec: Two *mayordomos* in Tepoztlán organize pilgrimages to these holy centers. Each *mayordomo* has a banner with images of the Santo Señor de Chalma and the Santo Cristo of Jiutepec. The pilgrimage to Chalma includes the *pastores*, children who will sing to the image. The group going to Jiutepec includes dancers.

Fiesta of Second Friday of Lent, celebrated in Cuautla: Only a few Tepoztecans attend this fiesta.

Fiesta of Third Friday of Lent, celebrated in Tepalzingo: Because of the fair held at Tepalzingo, many Tepoztecans go, particularly those who wish to buy or sell. *Curanderos* go to purchase herbs from other localities and to sell Tepoztecan herbs; the ropemakers of San Sebastián go to sell ropes. Local merchants go to buy *rebozos*, painted gourds, and curiosities.

Fiesta of Fourth Friday of Lent, celebrated in Tlayacapan: In homage of the *Virgen de Tránsito*. According to Tepoztecan legend, this image once belonged to Tepoztlán, but in 1770 it was taken to Tlayacapan to be repainted. On the way back the men who carried it became tired and set it down. When they were ready to go on they found the image had become too heavy to lift. This was interpreted to mean that the image wished a temple to be built for her there, and that is why she remained in Tlayacapan. It is believed that the image promised Tepoztlán water so long as Tepoztecans made pilgrimages to Tlayacapan. Thus, it is the custom of many Tepoztecan families to attend this fiesta.

Fiesta of the Sunday after Fourth Friday of Lent, celebrated in Ocotitlán: Only those with *compadres* or friends in Ocotitlán attend this fiesta.

Fiesta of Fifth Friday of Lent, celebrated in Mazatepec and Totolapan: Both towns have important fairs on this occasion. Pilgrimages to Totolapan are organized by the *mayordomía* of Gabriel Mariaca, and to Mazatepec by the *mayordomía* of the barrio of Santa Cruz. Those who go generally take many flowers to sell, especially the *yoloxochitl* (heart flower), and buy in return *petates*, *rebozos*, dried squash gourds, tamarind, and several types of dried seed.

March 19. *Fiesta of San José*, celebrated in Santa Cruz: The large image of San José is housed in the barrio chapel along with other saints. Since the devotees of this image have been steadily increasing, there is talk of building a separate chapel for the image

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May 8. *Fiesta of San Miguel*, celebrated in San Miguel: This is one of the two annual fiestas of this barrio. As one of the larger barrios, it spends huge sums to have an impressive fiesta. 796

The following Thursday. *Fiesta of Thursday of the Asunsión*, celebrated in the parish church: This is a movable fiesta, which comes seven weeks after Holy Thursday. Mass is said in the large church, and fireworks are set off. The peasants must rest this day. [461]

Ten days later. *Fiesta of Tlanepantla*, celebrated in Tlanepantla: A favorite fiesta of Tepoztecans, who carry *aguacate*, *cuajilote*, and *zapote blanco* for sale. [430]

All of June is dedicated to the Sacred Heart of Jesus.

About June 12. *Fiesta of La Santísima*, celebrated in La Santísima: La Santísima, traditional rival of Santo Domingo, organizes an impressive fiesta, with the usual playing of the *chirimía*, and the eating of *mole* and tamales.

June 24. *Fiesta of Day of San Juan*, celebrated in San Juan: Boys and girls sing *mañanitas* to the image of San Juan at dawn. Then they visit houses where persons named Juan or Juanita live, and they sing *mañanitas*. In the afternoon, the young people go out to the fields to seek four-leaf clovers for luck. [533] [777]

June 29. *Fiesta of San Pedro*, celebrated in San Pedro: Similar to other fiestas.

July 16. *Fiesta of Day of Virgin of Carmen*, celebrated in the parish church: All who wear the scapulary of this virgin must attend Mass.

July 22. *Fiesta of Amatlán*, celebrated in Amatlán: Generally only about fifty Tepoztecans attend. [484]

July 25. *Fiesta of Santiago*, celebrated in Santiago: During our visit about 150 persons from Tepoztlán attended.

Aug. 4. *Fiesta of Santo Domingo*, celebrated in Santo Domingo: An important fiesta which lasts three days. A band is hired in Mexico City for greater prestige. There are *toros*, cockfights, dancers, and fireworks. [533] [541]

Aug. 6. *Fiesta of San Salvador*, celebrated in Santa Cruz and Ixcatepec: Follows the usual patterns of barrio fiestas.

Aug. 15. *Fiesta of the Assumption of the Virgin Mary*, celebrated in Tejalpa.

Sept. 8. *Fiesta of the Virgin of the Natividad*, patron of Tepoztlán: This is one of the most important village-wide fiestas, combining pre-Hispanic and Catholic elements. The Catholic ceremony in honor of the Virgin takes place in the church; the honor to El Tepozteco takes place out of doors. A dance to El Tepozteco is held to the accompaniment of the ancient *teponaztle* and a traditional discourse of El Tepozteco in Náhuatl is spoken. [776] [527]

Sept. 28. *Day of the Blessing of the Pericón*, celebrated in the parish church and cornfields: This is an outing day for Tepoztecans who go out into the cornfields to roast fresh corn and place crosses of blessed *pericón* at the four corners of the milpas. Similar crosses are also placed in the homes, for it is believed that on this night the demons are loose, and the evil winds blow hard. [527] [778] [776]

Sept. 29. *Fiesta of Barrio of San Miguel*, celebrated in San Miguel: Follows the tradition of other barrio fiestas.

Oct. 31. *All Saints' Day (Children)*, celebrated in the parish church, in the homes, and at the cemetery: Day in commemoration of dead children. A candle is lighted for the dead child, and incense is burned.[9] [769] [782]

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[9] See Redfield, *Tepoztlán*, for more detailed description.